

CARL FISCHER'S EDITION



H. SOUSSMANN

COMPLETE METHOD

FOR THE

FLUTE

REVISED AND ADAPTED FOR ALL FLUTES
ORDINARY OR BOEHM SYSTEM

BY

W. POPP

(ENGLISH AND GERMAN TEXT)

PART I.

The Elements of Music. Easy Exercises. Price \$1.00

PART II.

Easy Duets for the Formation of Tone and Progressive Studies. Price \$1.00

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Boston • Los Angeles • Chicago

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Carl Fischer Inc.,
BOSTON Cooper Square CHICAGO
252 Tremont Street NEW YORK 306 So. Wabash Ave.

H. Soussmann's Celebrated Studies.

Die berühmten Etuden von H. Soussmann.

Revised by Paul de Ville.

C major.

Exercise for the legato playing of two notes. Great care must be taken to keep the two notes exactly equal, and not to make the first one too short.

*) The Scales which precede each Exercise must be be practised carefully, slowly at first, with gradually increasing speed.

C-dur.

Uebung für das egale Binden von zwei Noten, ohne die erste als Vorschlag zu nehmen und sie dadurch in ihrem Werthe zu kürzen. Es muss demnach die genaueste Egalität beobachtet werden.

*) Die jeder Uebung vorangestellten Tonleitern sind vorher sorgfältig zuerst langsam und dann schnell zu üben.

1. *)

358.

Allegro. M.M. ♩ = 120.

A

This page contains 12 staves of musical notation. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. The key signature is G major (one sharp). The music is written in a single melodic line on a treble clef. The first staff begins with a treble clef and a key signature of one sharp. The piece is marked with a tempo of 'Allegretto' and a time signature of 3/4. The notation includes various ornaments and slurs. A section labeled 'A' is indicated by a letter 'A' above the first staff. The music concludes with a double bar line and repeat dots at the end of the twelfth staff.

A minor.

Exercise in Single Tonguing, by articulating the sound "Tu" In this kind of tonguing the tongue must lie quite loose in the mouth without touching the palate; otherwise the articulation is weakened and instead of "Tu" the sound "Du" is produced, which in this exercise would be wrong.

A-moll.

Übung für die einfache Zunge, durch die Artikulation „tu.“ Bei dieser Art Staccato muss die Zunge stets frei im Munde gehalten und durchaus nicht an den Gaumen gebracht werden, da der Stoss dadurch weich, und die Artikulation „du“ entsteht, welches bei dieser Übung nicht statt finden darf.

2.

359

pp-f-pp

Allegretto. M.M. ♩ = 126.

p *mf*

p *mf*

p *cresc.* *f*

p *mf* *p*

This musical score consists of 12 staves of music, primarily in treble clef. The piece is characterized by a complex, rhythmic texture with frequent sixteenth-note patterns and slurs. The dynamics are varied, including *cresc.*, *f*, *mf*, *p*, and *mf*. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the final staff. The notation includes many slurs, accents, and dynamic markings throughout the piece.

This musical score consists of ten staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The second staff continues the melodic line. The third staff features a *f* (forte) dynamic and includes trills marked with *tr*. The fourth staff continues with trills and a *tr* marking. The fifth staff shows a *p* (piano) dynamic. The sixth staff features a *p* dynamic and trills. The seventh staff includes a *mf* dynamic and trills. The eighth staff features a *f* dynamic and trills. The ninth staff includes trills marked with *tr*. The tenth staff concludes the piece with a *f* dynamic and a final flourish.

E minor.

100

E-moll.

This Exercise must be played with great feeling and attention to detail.

Muss ausdrucksvoll und mit grösste Genauigkeit vorge-
tragen werden.

4.

361. *pp* *f* *pp*

Adagio. M.M. ♩ = 88.

pp *f* *ff* *p* *cresc.* *ff* *p* *cresc.* *f* *cresc.* *ff*

11

2

3

5

D major.

The *staccato* in this Exercise is quite different from that in N^o 2. Hold the tip of the tongue between the teeth, letting it touch the lips; then draw the tongue quickly back, still keeping it pointed. By this means a very pronounced *staccato* will be obtained.

D-dur.

Das *Staccato* in dieser Übung weicht von dem in N^o 2. gänzlich ab. Man halte die Zunge spitz zwischen den Zähnen an den Lippen, und ziehe sie schnell, aber stets spitz gehalten, wieder zurück so wird dadurch ein sehr scharfes *Staccato* entstehen.

5.

362.

pp *f* *pp*

Allegro. M.M. ♩ = 92

mf *sempre staccato.*

staccato.

The musical score consists of 12 staves of music in G major (one sharp). The first staff begins with the instruction *staccato.* The music is characterized by a rhythmic pattern of eighth notes, often beamed in pairs or groups of four. The melody moves through various intervals, including thirds, fourths, and fifths, with some chromatic alterations. The piece concludes with a final cadence on the twelfth staff.

B minor.

The notes marked thus \wedge must be very strongly accented, in order to bring the Melody into prominence; by this means an Effect is produced as if two instruments were playing together. An example of this will be found in No 4.

H-moll.

Diejenigen Noten die mit \wedge bezeichnet sind, müssen sehr scharf betont werden, um dadurch den Gesang hervorzuheben; es entsteht dadurch gewissermassen ein zweistimmiges Spiel (a due voci.) Dasselbe ist der Fall z. B. im Adagio No 4.

6.

363. $pp < f > pp$

The musical score for example 6 consists of two staves. The top staff is a single melodic line in B minor, starting with a piano (*pp*) dynamic, reaching a forte (*f*) dynamic, and returning to piano (*pp*). The notes are marked with accents (\wedge). The bottom staff is a piano accompaniment consisting of arpeggiated chords that follow the melodic line.

Allegro vivace. M.M. $\text{♩} = 144.$

mf

The musical score for the Allegro vivace section is written on seven staves. It is in B minor and 6/8 time. The tempo is marked 'Allegro vivace' with a metronome marking of quarter note = 144. The dynamic is marked *mf*. The music features a complex rhythmic pattern with many triplets and accents (\wedge) on the notes. The notation includes various articulations and slurs.

This page of musical notation, numbered 105, contains 12 staves of music in G major. The piece is characterized by a dense texture of sixteenth-note patterns, many of which are embellished with mordents and grace notes. Numerous triplets are indicated by a '3' in a circle below the notes. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The key signature consists of one sharp (F#), and the time signature is not explicitly shown but appears to be common time based on the phrasing. The music concludes with a double bar line and a fermata over the final note.

A major.

Exercise in Double Tonguing by articulating the sounds "Du-ke." Each of these two syllables must be given very evenly and clearly, in order that this method of Tonguing may resemble as far as possible the ordinary staccato.

A-dur.

Uebung für die Doppelzunge durch die Artikulation „di-cke.“ Beide Silben, sowohl die erste als die zweite (am Gaumen) müssen sehr gleichmassig und scharf artikuliert werden, damit diese Doppelzunge dem einfachen Staccato gänzlich gleich komme.

7.

364. *pp* *f* *pp*

Allegro. M.M. ♩ = 120.

f du-ke, du-ke
di-cke, di-cke

sempre staccato.

This page of a musical score, numbered 107, contains 14 staves of music. The key signature is G major (one sharp). The music is characterized by rapid, intricate passages, often consisting of sixteenth-note runs and slurs. The notation includes various articulations such as accents and staccato markings. A 'staccato.' instruction is present on the eighth staff, and another 'staccato.' is on the thirteenth staff. The piece concludes with a final staff marked with a forte 'f' dynamic and a fermata over the final note.

F# minor.

Fis-moll.

Exercise in the Shake on all notes of the Chromatic Scale.

Eine kurze Triller-Uebung der ganzen Chromatischen Tonleiter

8.
365. *pp < f > pp*

Allegro. M.M. - 116
mf

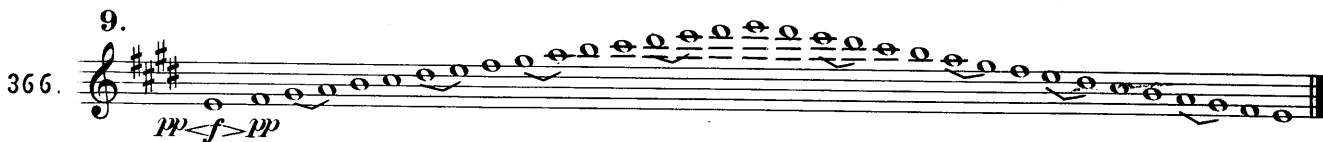
This page of musical notation is for guitar and consists of 12 staves. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation is highly technical, featuring a variety of rhythmic patterns, including frequent triplets and sixteenth-note runs. Trills are indicated by 'tr' above notes. The piece concludes with a double bar line at the end of the twelfth staff.

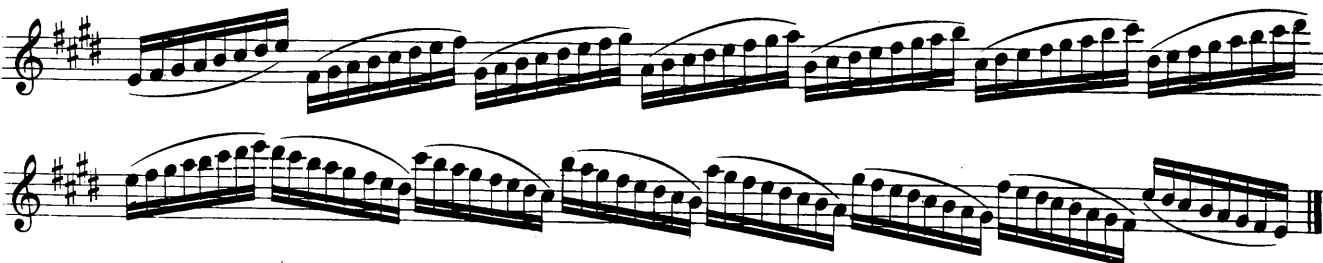
E major.

E-dur.

For acquiring clearness in the execution of rapid Chromatic Passages.

Bezweckt die Deutlichkeit in chromatischen-Tonleitern bei geschwinden Passagen.

9.
366. 



Presto. M M ♩ = 100.



This page of musical notation consists of 14 staves of music, all written in G major (one sharp) and 4/4 time. The notation is complex, featuring a variety of melodic and rhythmic patterns. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent use of slurs and ties, indicating long phrases. The first six staves feature a series of ascending and descending melodic lines, often with eighth and sixteenth notes. The seventh staff introduces a more rhythmic pattern with eighth notes. The eighth and ninth staves continue with similar melodic lines, while the tenth and eleventh staves show a shift in rhythm with more eighth notes. The twelfth and thirteenth staves return to a more melodic style with slurs. The final staff concludes with a few notes and a fermata, followed by a double bar line and a final cadence.

C# minor.

Cis-moll.

For acquiring certainty in passages of 5/4 time.

Eine Uebung um in dem Fünfvierteltakt Sicherheit zu erlangen.

10.

367.

Vivace. M.M. ♩ = 144.

This musical score is written for a single melodic line in D major (three sharps). It consists of 14 staves of music. The first seven staves are characterized by a dense texture of eighth-note triplets, with the instruction *con espressione* appearing on the second staff. The eighth staff begins with a dynamic marking of *f* (forte) and features a more rhythmic, eighth-note pattern. The ninth staff has a dynamic marking of *mf* (mezzo-forte) and continues with a similar eighth-note texture. The final three staves (10-12) return to a more melodic style with some triplet markings, ending with a final *f* dynamic marking. The score is a complex study in rhythmic precision and expressive phrasing.

B major.

H-dur.

Exercise in various kinds of legato phrasing, in quick time.

Uebung der verschiedenen Bindungen im schnellen Tempo.

11.

368. *mp* *f* *mp*

Presto. M.M. ♩ = 82.

p *mf* *p* *mf*

Musical score for page 115, featuring 14 staves of music. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music consists of a continuous melodic line with various articulations, including slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with intermediate markings of *mf* (mezzo-forte) and *cresc.* (crescendo). The piece concludes with a final measure marked with a '1' and a repeat sign.

G# minor.

Special Exercise in the kind of Tonguing which can only be executed by the articulation of the sounds "ta-ra" or "tu-du." This method will be found of great advantage, since the ordinary Single Tonguing becomes too fatiguing in Passages of length.

Gis-moll.

Ist eine ganz eigene Uebung für die Zunge welche nur durch die Artikulation "ta-ra" ausgeführt werden kann, und von grossem Vortheil ist, indem die gewöhnliche, einfache Zunge bei etwas langen Passagen in dieser Art der Figuren zu leicht ermüdet.

12.

369

pp-f-pp

Pointed Tongueing.

Allegretto. M.M. ♩ = 92.

p ta-ra ta-ra ta-ra ta-ra ta-ra ta-ra
tu-du tu-du tu-du tu-du tu-du tu-du

mf

f

f

p

f

mf

f *p*

mf

mf

cresc. *f*

F# major.

Exercise in 9/8 time. Special care must be taken not to make Triplets out of the eighth-notes; otherwise, the piece will be hurried and the Passages fail in clearness.

Fis-dur.

Uebung im Neunachteltakt. Hier muss man ganz besonders darauf sehen, dass aus den Achtern keine Triolen gemacht werden, sonst entsteht ein Eilen und die Folge davon ist Undeutlichkeit in den Passagen.

13.

370.

mp <f> pp

Allegretto. M.M. ♩ = 88

mf *f*

p *mf*

tr *p* *mf*

tr *tr* *tr* *tr* *mf*

tr *tr* *mf*

mf

mf

mf

This musical score consists of 14 staves of music, all in a single melodic line. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is characterized by dense, sixteenth-note passages, often with slurs and accents. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). A trill is marked with *tr* in the final staff. The piece concludes with a final cadence.

D# minor.

Exercise for the use of all the Keys: it can also be played with Double Tonguing.

Dis-moll.

Uebung für alle Klappen, auch kann man dieselbe abwechselnd mit der Doppelzunge blasen.

14.

371. 

Allegro. M.M. ♩ = 132.



This page of musical notation consists of 14 staves of music, all written in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music is characterized by dense, flowing passages with frequent sixteenth and thirty-second notes, often grouped in beams. Phrasing is indicated by long, sweeping slurs that span across multiple staves. Dynamics are marked with *f* (forte) and *mf* (mezzo-forte). The notation includes various articulations such as slurs, accents, and dynamic hairpins. The piece concludes with a final cadence on the last staff.

Db major.

Exercise in the appoggiatura or Grace-Note; these must be made very short, in order to give particular prominence to the principal notes. The appoggiatura is merely an accessory note, which must, however, be quite plainly heard.

Des-dur.

Ist eine Uebung für Vorschläge. Diese müssen sehr kurz an die Hauptnote herangeschliffen werden, damit solche ganz besonders hervorsticht, denn die Vorschläge selbst bezwecken nur eine Art begleitende Stimme, welche jedoch immer sehr deutlich zu hören sein muss.

15.

372.

Allegro. M.M. ♩ = 100.

This page contains 12 staves of musical notation for guitar. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 12/8 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a final whole note chord on the bottom staff.

B \flat minor.

B-moll.

Exercise in sustained notes; strict attention to be paid to *crescendo* and *diminuendo*.

Übung in langgehaltenen Tönen wobei das crescendo und diminuendo streng zu beobachten ist.

16.

373.

Largo. M.M. $\text{♩} = 42$.

p

cresc. *f* *dimin.* *p dolce.* *cresc.*

tr *dimin.* *p dolce.* *cresc.* *tr* *dimin.*

f *tr* *crescendo.*

f *p* *crescendo.*

f *crescendo*

ff

dimin. *p*

cresc. *f*

cresc. *f* *dimin.* *p*

ff *dimin.* *p* *dimin.* *pp smorz.*

A \flat major.

Exercise in Triple Tonguing, by the articulation of the sounds keh-tu-keh, tu-keh-tu. In this exercise care must be taken to preserve the most perfect evenness in the articulation of each syllable, just as in N $^{\circ}$ 7. All these different Staccato tonguings, e. g. Double Tonguing "du-keh," Pointed Tonguing "ta-ra," and Triple Tonguing "keh-tu-keh," "tu-keh-tu," will be found of immense advantage, especially for those players who are not naturally gifted with a flexible tongue. By means of these staccato Tonguings a good lasting-power is acquired, with a little practice, and the longest pieces can be played without fatigue.

As-dur.

Uebung für die Trippel-Zunge durch die Artikulation „di-ke-di ke-di-ke.“ Bei dieser Uebung muss ebenfalls die strengste Gleichmässigkeit im Ausdrucke der Silben beobachtet werden, so wie es der Fall war bei N $^{\circ}$ 7. Alle diese Zungen-Staccato's, als z. B. die Doppel-Zunge di-cke die Punktirte-Zunge ta-ra und diese Trippel-Zunge di-ke-di ke-di-ke enthalten unendliche Vortheile, und namentlich für diejenigen die von Natur aus mit keiner leichten Zunge zum Staccato begabt sind; denn vermöge dieser Zungen Staccato's kann man (hat man nur erst einige Uebung darin,) eine grosse Ausdauer erlangen und die längsten Piecen damit blasen ohne zu ermüden.

17.
374. *pp < f > pp*

Più Allegro. M.M. = 88.

tu - keh - tu keh - tu . keh
di - ke - di ke - di - ke

This page contains 14 staves of musical notation. The music is written in a single system with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation is characterized by continuous eighth-note patterns, with many notes grouped into triplets, indicated by a '3' and a bracket below the notes. The piece concludes with a final double bar line on the 14th staff.

F minor.

F-moll.

Exercise in legato octaves; it can also be played staccato, but only with the ordinary Single Tonguing, as in N^o 2.

Übung in gebundenen Octaven. Auch kann dieselbe Staccato geblasen werden; jedoch nur mit der einfachen Zunge wie bei N^o 2.

18.

375.

pp-f-pp

Allegro. M.M. ♩ = 100.

mf

14 staves of musical notation in treble clef, key signature of three flats (B-flat, E-flat, A-flat), and 4/4 time signature. The music is a single melodic line with complex phrasing, including many slurs and ties. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the 14th staff.

E♭ major.

Es-dur.

Exercise in Arpeggios, or Broken Chords, giving the effect of three parts. The greatest clearness, evenness and accuracy must be observed, in order to avoid treating any one of the notes as an appoggiatura (as was the case in N^o 3.)

Übung in gebrochenen Accorden, gleichsam dreistimmig, wo die höchste Deutlichkeit, Accuratesse und Gleichmassigkeit statt finden muss, um auch nicht eine einzige Note als Vorschlag (wie z. B. der Fall bei N^o 3 war) zu betrachten.

19.

376. *pp < f > pp*

Allegro. M. M. ♩ = 112.

This page of musical notation consists of 14 staves of music. The notation is highly technical, featuring a dense sequence of sixteenth notes, often beamed in groups of four. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes numerous accidentals (sharps, flats, naturals) and phrasing slurs that indicate the intended articulation and flow of the passages. The overall style is characteristic of advanced guitar technique exercises or a complex section of a larger work.

C minor.

C-moll.

Exercise in the Turn and the Mordent (passing Shake.)
The Tonguing for the middle part of this Exercise is got by
the articulation of the sounds "dee-deh."

Uebung für Doppelschläge und Pralltriller. Der Mittel-
satz wird mit der „di-de“ Zunge geblasen.

377.

pp-f-pp

Andante. M.M. ♩ = 84.

p

This page of a musical score, numbered 133, contains 13 staves of music. The notation is complex, featuring a variety of rhythmic patterns and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff includes a dynamic marking of *mf*. The third staff features a dynamic marking of *f*. The fourth staff has dynamic markings of *p* and *mf*. The fifth staff is marked *f*. The sixth staff is marked *p*. The seventh staff includes trill markings (*tr*) and a dynamic marking of *mf*. The eighth staff also features trill markings. The ninth staff is marked *mf*. The tenth staff is marked *mf*. The eleventh staff is marked *mf*. The twelfth staff is marked *mf*. The thirteenth staff concludes the page with a final note and a fermata.

B \flat major.

B-dur.

Exercise in the Shake on long notes in slow time.

Eine Triller-Uebung für lange Noten im langsamen Tempo.

21.

378.

Poco Andante. M.M. ♩ = 88.

A musical score for a single melodic line, likely for a violin or flute, consisting of 14 staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The score is characterized by frequent trills (tr.) and triplet markings (3). The dynamics range from piano (p) to forte (f), with a crescendo (cresc.) marking. The piece concludes with a double bar line.

G minor.

G-moll.

Exercise in the Staccato tonguing explained in No 5.

Uebung für den nämlichen Zungenstoss, als in No 5.

22.
379. *pp < f > pp*

Fantaisie.
ad libitum
f > senza tempo.

Moderato.
mf

Allegro. M.M. ♩ = 104.
rall. mf

The main body of the page consists of ten staves of musical notation. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours. The notation includes various accidentals (sharps and naturals) and slurs. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 3/4 or 3/8 based on the note values.

The bottom section of the page features three staves of musical notation with specific performance instructions. The first staff begins with the instruction *f ad libitum senza tempo.* and ends with a *f* dynamic marking and a triplet of eighth notes. The second staff starts with *rall. dim.* and includes a *f* dynamic marking. The third staff concludes with *rall. dim.* and a *p* dynamic marking. The notation includes slurs, ties, and a triplet of eighth notes at the end of the first staff.

Moderato.

mf

rall.

Allegro.

mf

f

dim. *mf*

The image displays a page of musical notation, numbered 139. It consists of ten staves of music, all written in treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by a dense, rhythmic texture, primarily using eighth and sixteenth notes, often grouped in pairs or fours. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. A prominent dynamic marking is *f* (forte), which appears on the eighth staff, followed by the instruction *con bravura*. The piece concludes with a double bar line at the end of the tenth staff.

F major.

140

F-dur.

In the style of a Concert Piece.

Übung in der Art eines Concert-Satzes.

23.

380.

Allegro brillant. M.M. ♩ = 112

This page of a musical score contains 14 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. The key signature has one flat (B-flat). The score includes several dynamic markings: *mf* (mezzo-forte) on the second staff, *f* (forte) on the eleventh and thirteenth staves, and *tr* (trills) on the first, eighth, and thirteenth staves. There are also numerical annotations: '3' above notes on the first and second staves, and '5' above a note on the first staff. The music concludes with a double bar line on the thirteenth staff.

D minor.

D-moll.

Exercise in ascending and descending Figures.

Übung in auf und absteigenden Figuren.

24.
381. *mp < f > mp*

Allegro. M.M. ♩ = 96:
f

Presto. M.M. ♩ = 138

mf

p *cresc.*

cresc. *f*

Tempo I.

rit. *f*

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

| | | | |
|---|---|--------------------------------------|--|
| <i>A</i> | to, in or at; <i>a tempo</i> , in time | <i>Messo-piano (mp)</i> | Moderately soft |
| <i>Accelerando (accel.)</i> | Gradually increasing the speed | <i>Minore</i> | Minor Key |
| <i>Accent</i> | Emphasis on certain parts of the measure | <i>Moderato</i> | Moderately. <i>Allegro moderato</i> , moderately fast |
| <i>Adagio</i> | Slowly leisurely | <i>Molta</i> | Much; very |
| <i>Ad libitum (ad lib.)</i> | At pleasure; not in strict time | <i>Moroso</i> | Dying away |
| <i>A duo (a 2)</i> | To be played by both instruments | <i>Mosso</i> | Equivalent to rapid. <i>Piu mosso</i> , quicker |
| <i>Agitato</i> | Restless, with agitation | <i>Moto</i> | Motion. <i>Con moto</i> , with animation |
| <i>Al or Alla</i> | In the style of | <i>Non</i> | Not |
| <i>Alla Marcia</i> | In the style of a March | <i>Notation</i> | The art of representing musical sounds by means of written characters |
| <i>Allegretto</i> | Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i> | <i>Obbligato</i> | An indispensable part |
| <i>Allegro</i> | Lively; brisk, rapid. | <i>Opus (Op.)</i> | A work. |
| <i>Allegro assai</i> | Very rapidly | <i>Ossia</i> | Or; or else. Generally indicating an easier method |
| <i>Amoroso</i> | Affectation | <i>Ottava (8va)</i> | To be played an octave higher |
| <i>Andante</i> | In moderately slow time | <i>Pause</i> (☉) | The sign indicating a pause or rest |
| <i>Andantino</i> | Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense | <i>Perdendosi</i> | Dying away gradually |
| <i>Anima, con</i> } | With animation | <i>Piacere, a</i> | At pleasure |
| <i>Animato</i> } | | <i>Pianissimo (pp)</i> | Very softly |
| <i>A piacere</i> | At pleasure; equivalent to <i>ad libitum</i> | <i>Piano (p)</i> | Softly |
| <i>Appassionato</i> | Impassioned | <i>Piu</i> | More |
| <i>Arpeggio</i> | A broken chord | <i>Piu Allegro</i> | More quickly |
| <i>Assai</i> | Very; <i>Allegro assai</i> , very rapidly | <i>Piu tosto</i> | Quicker |
| <i>A tempo</i> | In the original tempo | <i>Poco or un poco</i> | A little |
| <i>Attacca</i> | Attack or begin what follows without pausing | <i>Poco a poco</i> | Gradually, by degrees; little by little |
| <i>Barcarolle</i> | A Venetian boatman's song | <i>Poco piu mosso</i> | A little faster |
| <i>Bis</i> | Twice, repeat the passage | <i>Poco meno</i> | A little slower |
| <i>Bravura</i> | Brilliant; bold; spirited | <i>Poco piu</i> | A little faster |
| <i>Brillante</i> | Showy, sparkling, brilliant | <i>Poi</i> | Then; afterwards |
| <i>Brjo, con</i> | With much spirit | <i>Pomposo</i> | Pompous; grand |
| <i>Cadens</i> | An elaborate, florid passage introduced as an embellishment | <i>Prestitissimo</i> | As quickly as possible |
| <i>Cantabile</i> | In a singing style | <i>Presto</i> | Very quick; faster than <i>Allegro</i> |
| <i>Cansanetta</i> | A short song or air | <i>Primo (1mo)</i> | The first |
| <i>Capriccio a</i> | At pleasure, <i>ad libitum</i> | <i>Quartet</i> | A piece of music for four performers. |
| <i>Cavatina</i> | An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i> | <i>Quasi</i> | As if; in the style of |
| <i>Chord</i> | The harmony of three or more, tones of different pitch produced simultaneously | <i>Quintet</i> | A piece of music for five performers |
| <i>Coda</i> | A supplement at the end of a composition | <i>Ritardando (rall.)</i> | Gradually slower |
| <i>Col or con</i> | With | <i>Replica</i> | Repetition. <i>Senza replica</i> , without repeats |
| <i>Crescendo (cresc.)</i> | Swelling; increasing in loudness | <i>Ritornando</i> | With special emphasis |
| <i>Da or dal</i> | From | <i>Ritardando (rit.)</i> | Gradually slower and slower |
| <i>Da Capo (D. C.)</i> | From the beginning | <i>Risoluto</i> | Resolutely; bold; energetic |
| <i>Dal Segno (D. S.)</i> | From the sign | <i>Ritenuito</i> | In slower time |
| <i>Decrescendo (decresc.)</i> | Decreasing in strength | <i>Scherzando</i> | Playfully; sportively |
| <i>Diminuendo (dim.)</i> | Gradually softer | <i>Secondo (2do)</i> | The second singer, instrumentalist or part |
| <i>Divisi</i> | Divided, each part to be played by a separate instrument | <i>Segue</i> | Follow on in similar style |
| <i>Dolce (dol.)</i> | Softly; sweetly | <i>Semplice</i> | Simply; unaffectedly |
| <i>Dolcissimo</i> | Very sweetly and softly | <i>Senza</i> | Without. <i>Senza sordino</i> without mute |
| <i>Dominant</i> | The fifth tone in the major or minor scale | <i>Sforzando (sf)</i> | Forcibly; with sudden emphasis |
| <i>Duet or Duo</i> | A composition for two performers | <i>Simile or Simili</i> | In like manner |
| <i>E</i> | And | <i>Smorzando (smorz)</i> | Diminishing in sound. Equivalent to <i>Moroso</i> |
| <i>Elegante</i> | Elegant, graceful | <i>Solo</i> | For one performer only. <i>Solo</i> ; for all |
| <i>Energico</i> | With energy, vigorously | <i>Sordino</i> | A mute. <i>Con sordino</i> , with the mute |
| <i>Enharmonic</i> | Alike in pitch, but different in notation | <i>Sostenuto</i> | Sustained; prolonged. |
| <i>Espressivo</i> | With expression | <i>Sotto</i> | Below; under. <i>Sotto voce</i> , in a subdued tone |
| <i>Finale</i> | The concluding movement | <i>Spirito</i> | Spirit. <i>con Spirito</i> with spirit |
| <i>Fine</i> | The end | <i>Staccato</i> | Detached; separate |
| <i>Forte (f)</i> | Loud | <i>Stentando</i> | Dragging or retarding the tempo |
| <i>Forte-piano (fp)</i> | Accent strongly, diminishing instantly to piano | <i>Stretto or stretta</i> | An increase of speed. <i>Piu stretto</i> faster |
| <i>Fortissimo (ff)</i> | Very loud | <i>Subdominant</i> | The fourth tone in the diatonic scale |
| <i>Forzando (fs >)</i> | Indicates that a note or chord is to be strongly accented | <i>Syncopation</i> | Change of accent from a strong beat to a weak one. |
| <i>Forza</i> | Force of tone | <i>Tacet</i> | "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question. |
| <i>Fuoco, con</i> | With fire; with spirit | <i>Tempo</i> | Movement; rate of speed. |
| <i>Giocoso</i> | Joyously; playfully | <i>Tempo primo</i> | Return to the original tempo. |
| <i>Giusto</i> | Exact; in strict time | <i>Tenuto (ten.)</i> | Held for the full value. |
| <i>Grandioso</i> | Grand, pompous; majestic | <i>Thema or Theme</i> | The subject or melody. |
| <i>Grave</i> | Very slow and solemn | <i>Tonic</i> | The key-note of any scale. |
| <i>Gratoso</i> | Gracefully | <i>Tranquillo</i> | Quietly. |
| <i>Harmony</i> | In general, a combination of tones, or chords, producing music | <i>Tremolando, Tremolo</i> | A tremulous fluctuation of tone. |
| <i>Key note</i> | The first degree of the scale, the tonic | <i>Trio</i> | A piece of music for three performers. |
| <i>Largamente</i> | Very broad in style | <i>Triplet</i> | A group of three notes to be performed in the time of two of equal value in the regular rhythm. |
| <i>Larghetto</i> | Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i> | <i>Troppo</i> | Too; too much. <i>Allegro, ma non troppo</i> , not too quickly. |
| <i>Largo</i> | Broad and slow; the slowest tempo-mark | <i>Tutti</i> | All; all the instruments. |
| <i>Legato</i> | Smoothly, the reverse of <i>staccato</i> | <i>Un</i> | A, one, an. |
| <i>Ledger-line</i> | A small added line above or below the staff | <i>Una corda</i> | On one string. |
| <i>Lento</i> | Slow, between <i>Andante</i> and <i>Largo</i> | <i>Variations</i> | The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments. |
| <i>Lo stesso tempo</i> | In the same time, (or tempo) | <i>Veloce</i> | Quick, rapid, swift. |
| <i>Loco</i> | In place. Play as written, no longer an octave higher or lower | <i>Vibrato</i> | A wavering tone-effect, which should be sparingly used. |
| <i>Ma</i> | But | <i>Vivace</i> | With vivacity; bright; spirited. |
| <i>Ma non troppo</i> | Lively, but not too much so | <i>Vivo</i> | Lively; spirited. |
| <i>Maestoso</i> | Majestically; dignified | <i>Volti Subito V. S.</i> | Turn over quickly. |
| <i>Maggiore</i> | Major Key | | |
| <i>Marcato</i> | Marked | | |
| <i>Meno</i> | Less | | |
| <i>Meno mosso</i> | Less quickly | | |
| <i>Messo</i> | Half; moderately | | |

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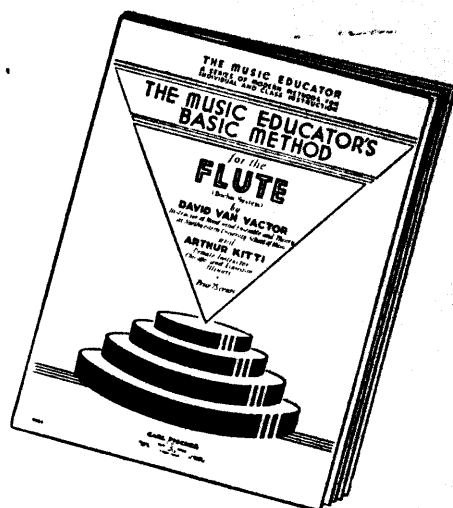
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